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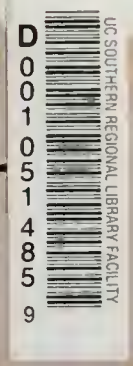

NATURE DANCING

THE POETRY OF MOTION

BY

Sonia Serova

NEW YORK.

E X L I B R I S
SHARRON KERR

NATURE DANCING

A Text-book to Perfect Natural Movement

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With Accompanying Music and 70 Photographs

PREFACE

Simplicity :: Grace :: Expression

This charming work, dedicated by Mlle. Serova, to the teachers of America, is the latest and perhaps the simplest thing in dancing. Its secret is."Be Natural"—but, be natural with a definite meaning, definite movements, and clearly rendered interpretations. There has been much so-called Nature Dancing, but this is the first time it has been offered to the public on a clear, definite and classified basis. It is founded on the ancient Greek method, yet it lays no claim to being Greek, although many Grecian poses and attitudes are used throughout the exercises and studies. Particularly adapted for teachers' work with children—its keynote is *simplicity and perfect movement.*

Extract from *The Boston Post*, Sunday, Oct. 8, 1916

The last word in dancing sounds simple.

Dancing as understood by lithe and laughing Mademoiselle Sonia Serova suggests a whole realm of Terpsichores as yet undiscovered to the average dancer—a world of nymph-women and faun-men who are not ashamed to abandon themselves to the expression of primitive joy and exaltation in the presence of nature, to dance barefooted and untrammelled, yet in obedience to the great laws of rhythm, along the margins of real brooks that mirror their flying forms, or on hilltops at dawn to greet with an obeisance the rising orb of the sun. Mlle. Serova has nothing but contempt for the amateurish running, throwing out the arms and giving an occasional clumsy leap that goes under the name of aesthetic dancing. That it takes no teaching to do, she admits, but adds that there is no art in the thing when done.

A graduate of the severe training that Russia imposes on all who hope to win fame as danseurs or danseuses, she naturally despises the easily acquired and meaningless work of women who refuse to submit to any systematic training at all. To run free as the air over hill and stream, to watch pensively one's reflection in the dark pool made by the mountain stream where it pauses to rest under the willows—all this is a part of her idea of the nature dance.

But it is a blissful state to be reached only after training. No figure must be "improvised" on the spur of the moment; the dance, however unconventional and full of unrestrained joy it may appear to the spectator, must be carefully studied and thought out beforehand, for only in that way can it escape amateurish futility and rise to the domain of real art.

Just as the training of the Russian ballet afforded Serova the technical groundwork of her art, so the vase paintings of ancient Greece were her inspiration in working out the idea of the Nature Dance which she thinks particularly adapted to the needs of the American public.

It was in the dance, purified by the religious idea behind it and recognized by this marvellous race as a lofty means of self-expression, that the Greek arrived at a very high form of art. It is from the records of this art, again, that Mlle Serova has derived her inspiration for nature dancing, which she hopes to popularize in America.

ILLUSTRATES SUN WORSHIP.

"Morning,' for example, one of the most effective of these new dances, embodies the old idea of the worship of the sun. The dancer sets out to greet the sun at its rising, and on the way goes through figures and steps which indicate the mood of the joyous expectancy brought about by the anticipation of the sunrise.

Naturally the thing is done out of doors. Barefooted the dancer glides over the dew-drenched grass, feeling in the slight chill of the summer morning an exhileration that lifts up the spirit until it is in a mood for an act of worship, and urges the limbs to light and rapid action.

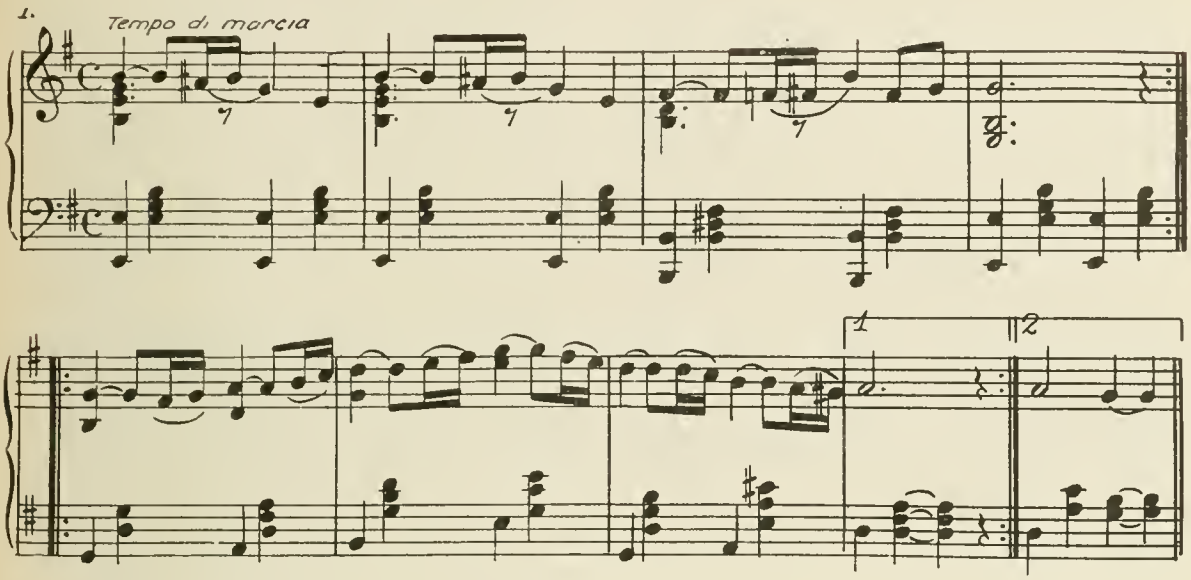
Toward the climax of the dance the dancer here waits in an attitude of rapt wonder as the light rapidly brightens, the mists fall away, and the little clouds are rimmed with gold; until, at the last glad moment, the round disk of the sun itself shoots up above the horizon, and the dancer greets it with a bow of "How do you do?"

Mlle. Serova has developed a series of 15 short dances which are entitled "studies." They are of such nature that they can be taught easily to pupils, and in conjunction with the studies in posing and proper poise make it possible for a pupil to go ahead and develop new dances by correct methods for themselves.

This system is based on a study of Greek gymnastics and Greek games. Poise, development of grace and the like are prime essentials. Mlle. Serova believes that such a system produces far better results than the chaotic instruction in "esthetic" dancing given in so many shools. The pupil has something definite to work with—a well planned series of poses and studies and elementary pantomine- and can never afterward go absolutely wrong in original dancing

RYTHMIC WALKING WITH THE SEVEN POSITIONS

The study of slow and smooth walking, teaching balance, body control and correct placing of the feet.



Stand weight on R foot, L foot slightly at back.

Walk 4 steps to measure, one step to each count very smoothly and steadily, taking the following positions while marching and holding each one for 8 counts.

Fig. I (1st pos.)—Arms in Arabesque (L arm forward), head bent forward slightly over L shoulder, 8 counts. 2 measures.
Reverse position, 8 counts, 2 measures.

Fig. II. (2d pos.)—R arm raised above head, palm turned up and outwards, L arm extended to side palm upwards, head turned and looking up to R hand, 8 counts, 2 measures.
Reverse position, 8 counts, 2 measures.

Fig. IIIa. (3d pos. back.)—Arms stretched out at back palms down, head and body bent slightly forward, 8 counts, 2 measures.

Fig. IIIb (3d pos. forward.)—Arms forward on shoulder level side by side palms up, elbows a trifle bent, head held up looking straight ahead, 8 counts, 2 measures.

Fig. IV. (4th pos.)—L arm curved over breast, L hand touching R shoulder, R arm straight at right side slightly back, R hand parallel to ground, head over R shoulder looking down at R hand, 8 counts, 2 measures. Reverse R arm over breast, L arm down, look over L shoulder, 8 counts, 2 measures.

Fig. V. (5th pos. "The Water Carrier.")—The R hand holds the top of the urn, the L hand supports the base, the head is naturally inclined to the left, as it would be were the weight on the R shoulder, 8 counts, 2 measures. Reverse position, 8 counts, 2 measures.

THE FUNERAL POSITIONS

Fig. VIa.—(6th pos. "Dejection").—R arm over head, L hand resting on back, body bent, 8 counts, 2 measures.

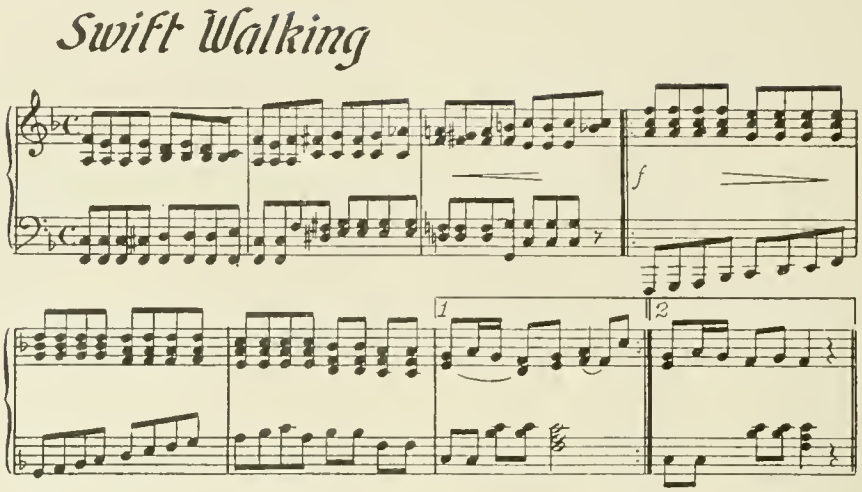
Fig. VIb.—(6th pos. "Despair").—R arm over head, throw up L arm, hand clenched, 8 counts, 2 measures.

Fig. VIIa. (7th pos. Low).—Hands folded in each other low, body bent forward, 8 counts, 2 measures.

Fig. VIIb. (7th pos. High).—Both hands raised, head thrown well back, exaltation expressed in whole figure, 8 counts, 2 measures.

2. Swift Walking

Presto

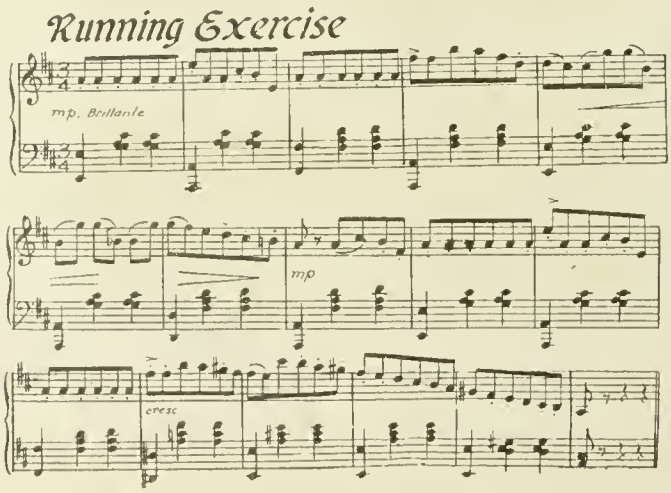


SWIFT WALKING

Stand weight on R foot, L foot at back, arms in Arabesque, L arm forward, R arm back, head slightly over L shoulder. Walk a circle moving round to left, 2 steps to each count, 32 counts, 8 M: Turn and reversing arms making the Arabesque with the R arm forward, walk the circle round to the right, 8 measures.

This walking is done very swiftly and smoothly, and can also be taken in a figure 8, making the change of arms at the centre of the figure each time. For position, refer to Fig. I of Rythmic Walking.

3. Running Exercise



RUNNING PRACTICE

Take position shown in Fig. I known as the athletic position preparatory to running all muscles slack; straighten up, arms extended, palms upwards, and run on balls of the feet as rapidly and as smoothly as possible. *Note*—This practice is very essential to Nature Dancing.

When running in a small space, if the steps are very small and close, the feet just twinkling past each other, the impression of covering much ground with great rapidity is given.

Fig. I. Preparatory position

14. Exercise for Poise

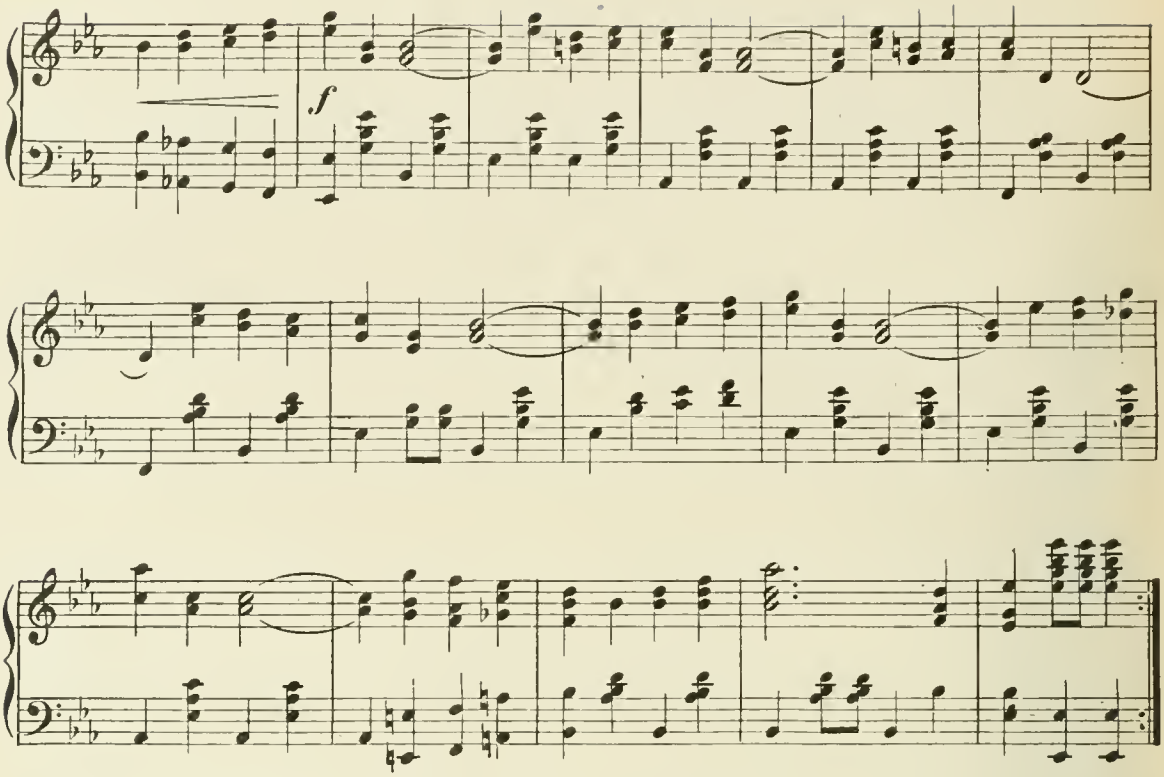


Fig. I.—Stand weight on R foot, L foot at back, hands held low in front and rather to the right side, L hand crossed over R, head bent over R shoulder.

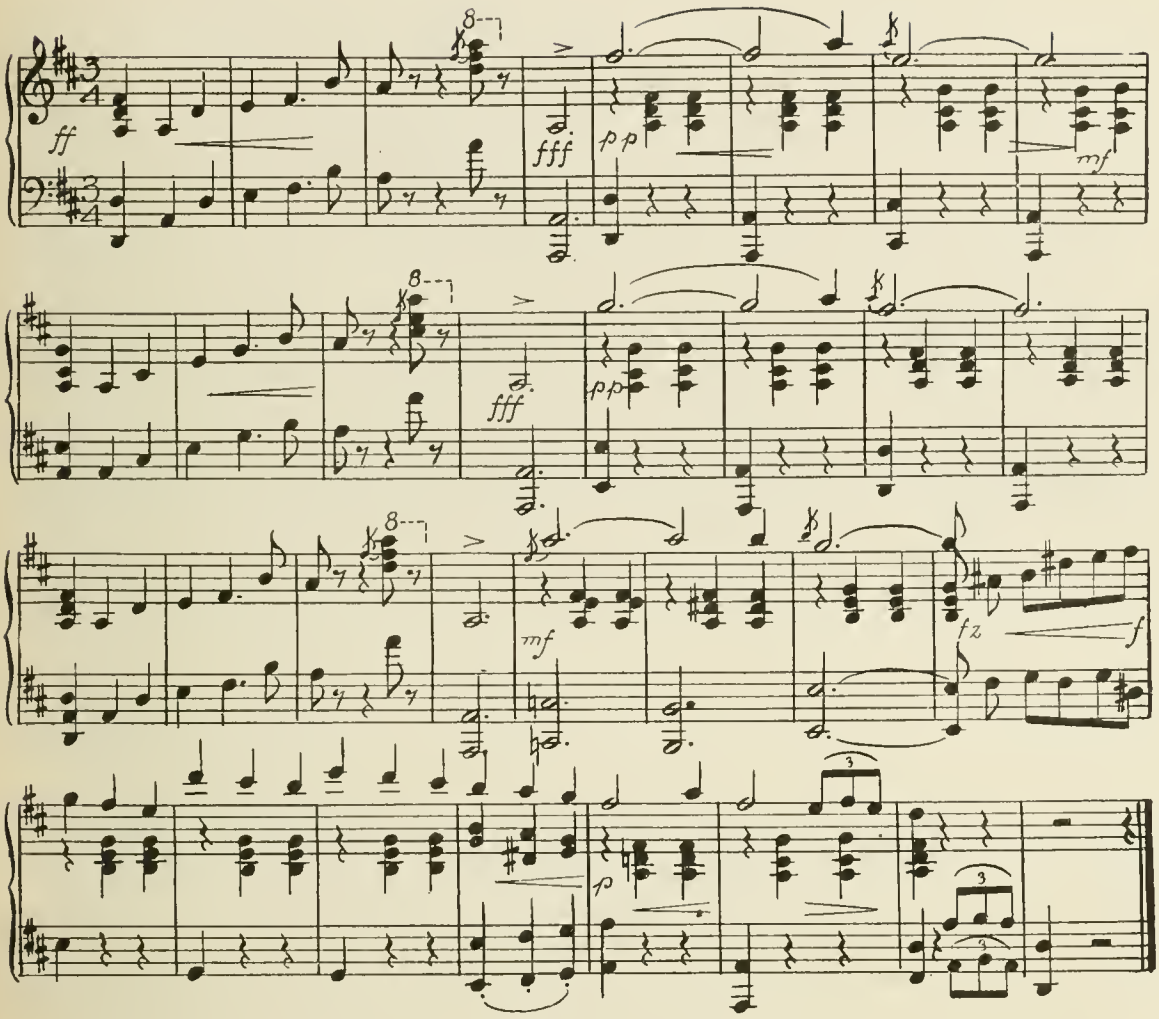
March 6 steps beginning L foot, 1 step to each count, count 6. Pause on 6 on R foot and rising sharply on ball of same; raise L leg, knee bent on level with hip, arms extended on shoulder level, L arm forward, R arm back, head well up, count 7.

Fig. II.—Sink heel, count 8, 2 measures; repeat 8 measures, then reverse whole beginning with R foot, pausing on L foot with R foot raised, 8 measures.

Fig. I.—Walking position, hands crossed.

Fig. II.—Poised on R foot, knee stiff.

5. Simple Springing Step



Beginning with the R foot arms extended to sides, make 4 Grecian "step and spring" R. L. R.L. moving forward, lifting the leg each time, with bent knee.

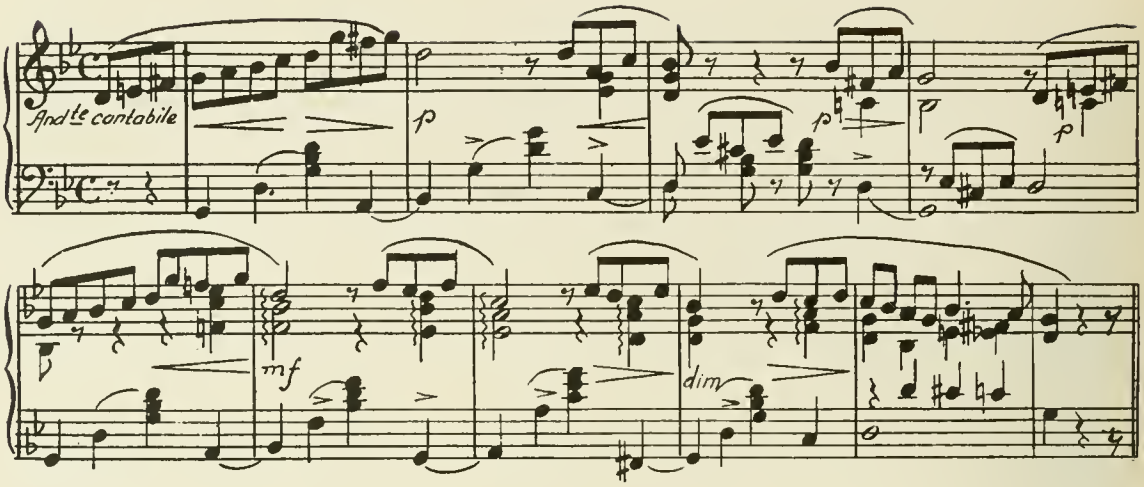
Then turn in place round to the right with 4 Grecian "step and spring" R. L. R. L.

Raising both arms, R arm higher then the L, and looking up to R hand, and getting a good bend in the back as the turn is taken.

Repeat whole 4 steps forward and 4 turning to the left, this time looking up to the L hand.

This is done *ad lib.* 3 counts, 1 measure to each "step and spring." Thus the whole exercise, 4 forward and 4 turning to right, 4 forward and 4 turning to left, takes 16 measures. The bending of the body on the turns which must be made strictly in place is the feature of this step.

6. Leap on to Foot



LEAPING ON TO THE FOOT

Make 2 Grecian "step and springs" R. L. Count 4, 1 measure.

(Fig. I.) Little runs straight forward. Count 2, half measure. (Note) as many steps as possible.

Spring forward on to R foot landing with good plie, L leg extended at back, touch ground with R hand in front. Count 3 (Fig. II.)

Straighten R knee and back as much as possible, raising R hand, head thrown well back. Count 4, 2 measures; 2 measures in all (Fig. III.)

Repeat *ad lib.*

Note—Spring as far forward as possible, and the more plie of the knee you land with, the easier it is to bend forward and straighten up afterwards.

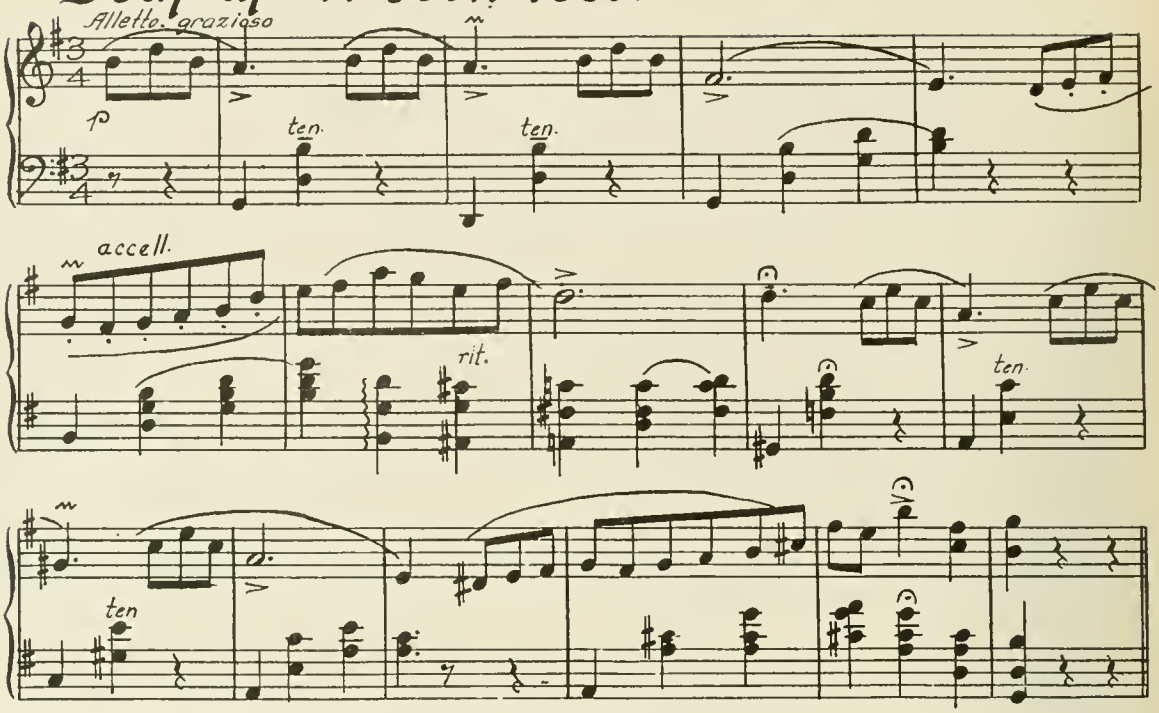
Reverse by beginning with L foot, small runs and spring on L foot.

Fig. I —Shows the spring forward on to the R foot.

Fig. II.—Shows landing with good plie and bending forward to ground immediately.

Fig. III.—Shows straightenings up and holding position.

Leap up off both feet.



Begin exactly as in the previous exercise, counting 6 for the "step and springs" and 3 for the runs forward.

Then spring both feet together, with a small plié (Fig. I.) and spring up as high as possible off both feet (Fig. II.) landing on R foot (with plié), L foot extended at back.

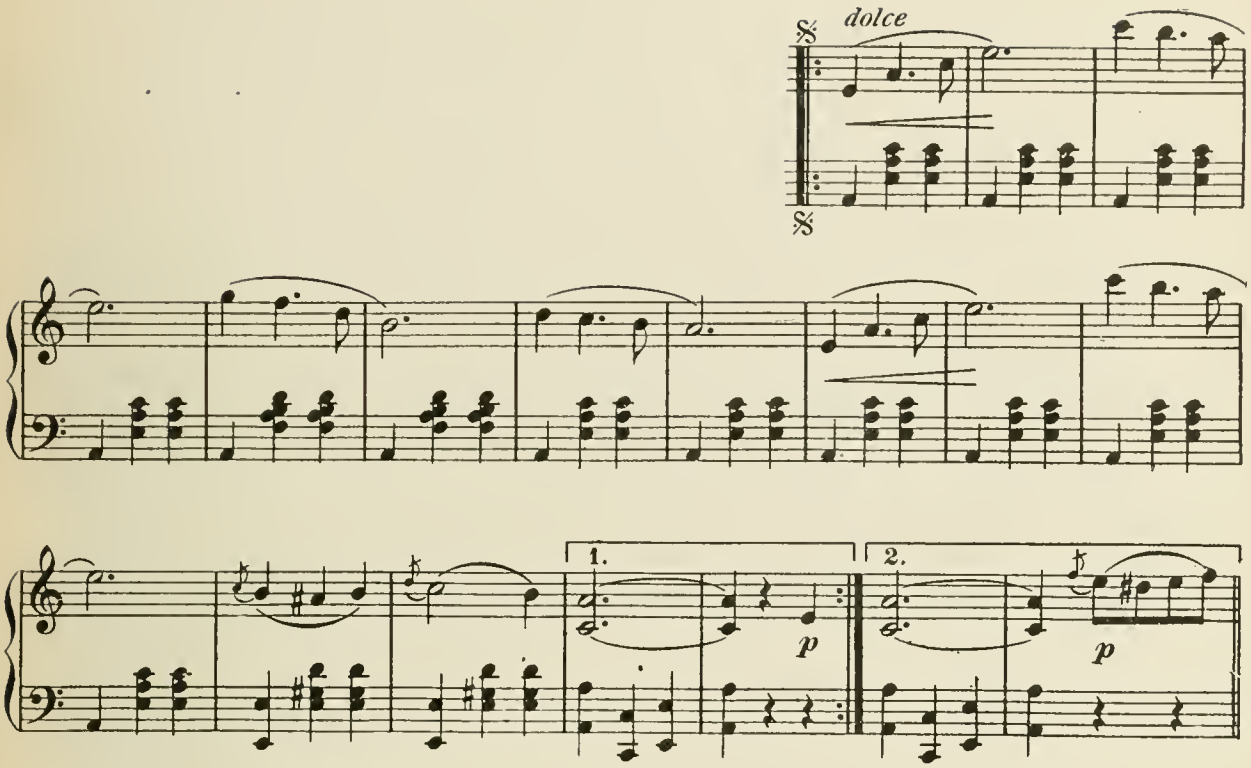
As the spring is made, both arms are raised, R arm forward and L arm at back (they are more or less flung up) 3 counts, 4 measures.

Reverse, beginning on L foot. It is the plié with both feet together that gives the elevation for the spring up.

Fig. I.—Showing feet jumped, together with plié preparatory to spring up.

Fig. II.—Showing the spring up.

8. (*a*) Leap up off Foot and Valse



LEAPING UP OFF FOOT AND VALSE

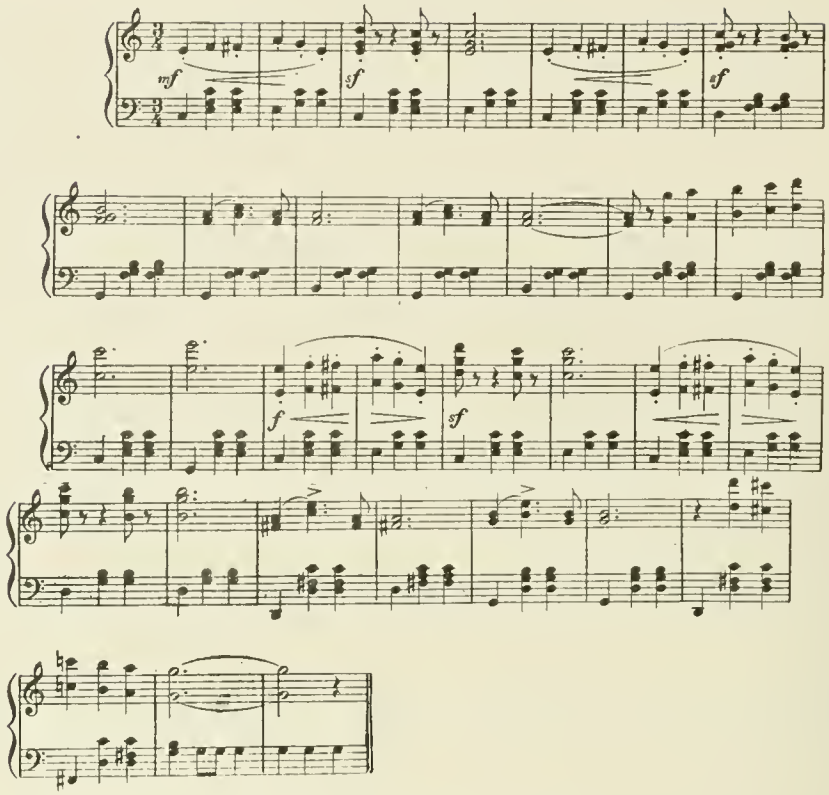
Stand weight on L foot, step on R and make big leap or spring straight up in place raising L knee on level with hip, head thrown back, L arm stretched straight forward, R arm straight back on shoulder level (Fig. I.) land on R foot with plie, 3 counts, 1 measure.

One valse straight forward with L foot, 3 counts, 1 measure. Repeat *ad lib.* and reverse.

Note—The spring should be taken strictly in place and the advance is made with the straight valse.

Fig. I—Shows the leap or spring up in place

9. Leap up, Valse, Turn and Bend

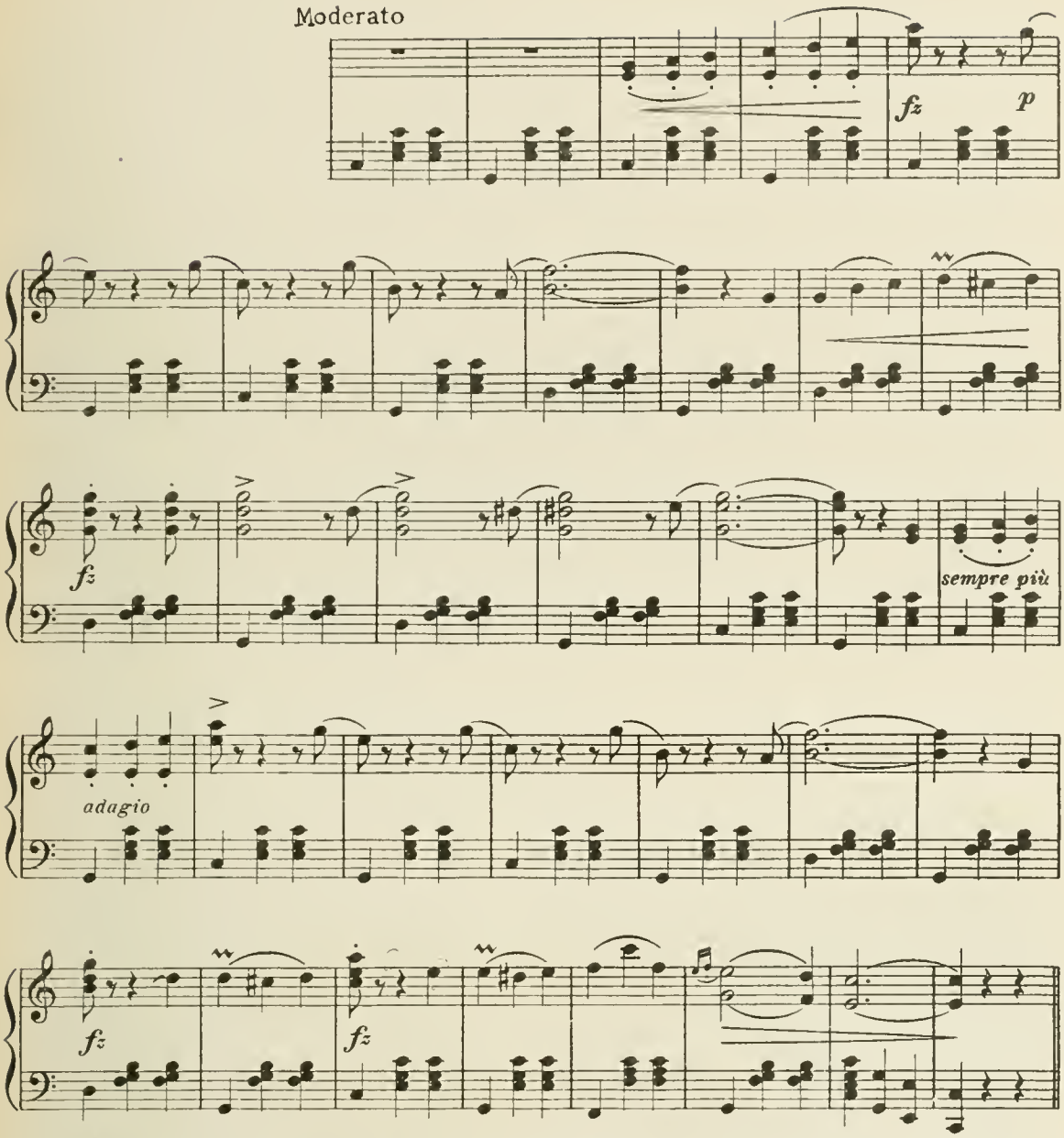


LEAP UP, VALSE AND TURNS

Leap up and valse twice as in former exercise. 4 measures. Then step forward on R in line of direction and make a ½ back turn placing L foot behind R, touch ground in front with R hand, and throw body back, knees slightly bent, R heel just off ground, R hand over head (Fig. I.) 6 counts, 2 measures. Transfer weight forward onto R foot. Step forward with L foot and make ½ back turn placing R foot behind L. Touch ground with L hand and throw body back in same manner. 6 counts. 2 measures. Repeat *ad lib.*

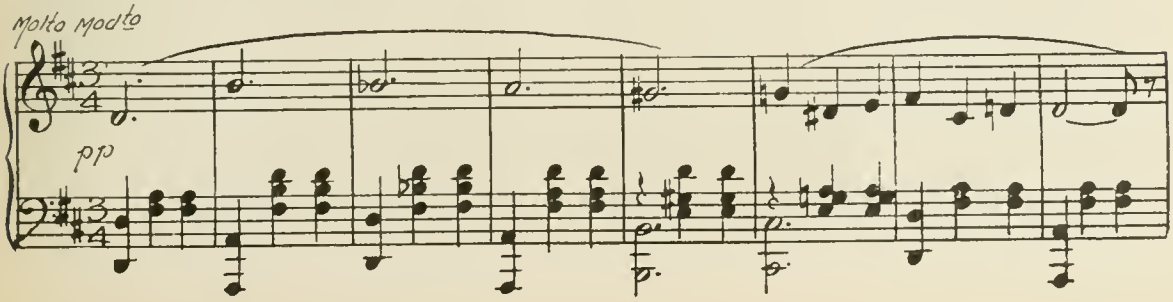
Fig. I—Showing bend or throw-back of body after ½ turn

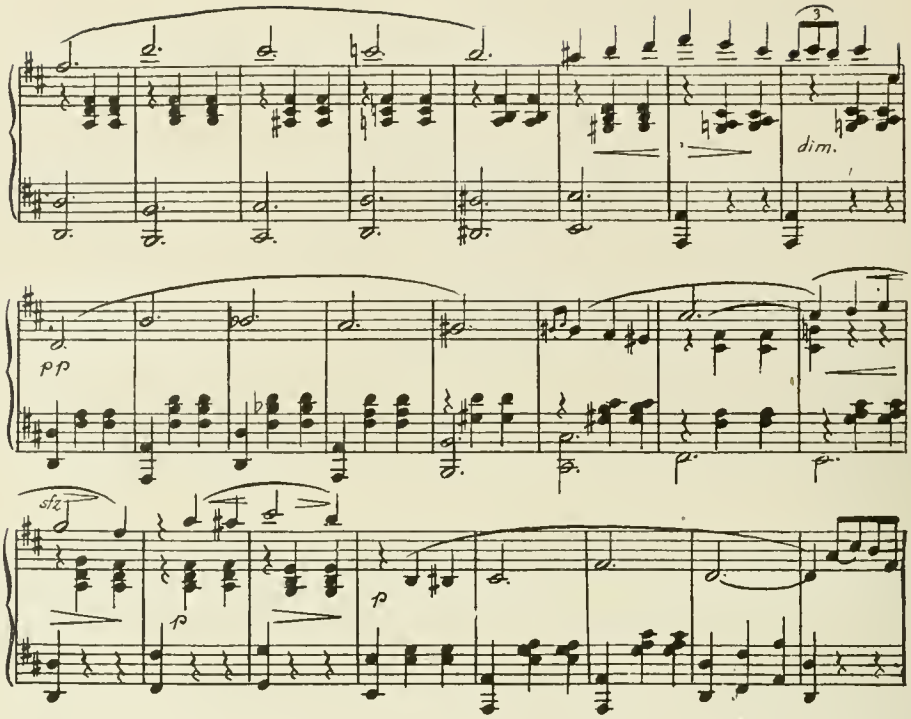
10. The Grecian Pivot



10.—Make 2 straight running valses forward, R foot then L foot, the arms swaying slightly to R on first valse. then to the L, 2 measures; step on R foot and with a good swing off the shoulders and body, rise on the ball of the foot and pivot round to the right. the L knee raised high on hip level, arms out to sides on level with shoulders, palms up. On completing pivot, sink R heel 2 measures. (Note). Be sure to keep the L knee on hip level and L foot in position. Reverse and repeat *ad lib.*

11. The Poses





NOTE.—These poses are held perfectly still, 4 measures each, and must go in succession without pause between them. Change easily from one to the other; the changing usually takes about 3 counts, 1 measure, and the pose is held quite still for the following 9 counts, 3 measures.

Fig. I.—Stand weight on L foot, R foot at back, R arm raised above head, palm inwards; L arm extended to side shoulder level, palm upwards; look up to R hand.

Fig. II.—Turn to face right, stepping with and transferring weight on to R foot; raise L knee bent on level with hip, R arm extended forwards, L arm back on shoulder level, head bent forward,

Fig. III.—Slide forward and stand weight on L foot, R foot back, arms stretched forward, hands folded over one another, body inclined forward, look at hands.

Fig. IV.—Keeping weight on L foot, make a one-half pivot so as to face left, R foot at back, R arm stretched down at back, L arm stretched straight up, body bent back, look up at L hand.

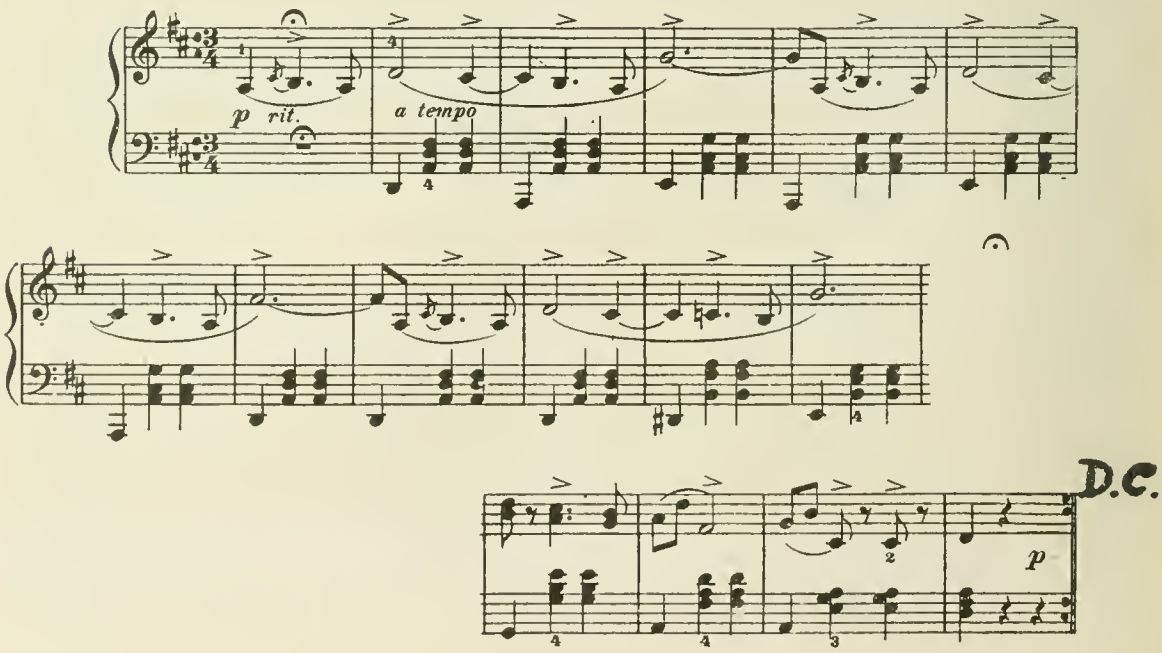
Fig. V.—Step forward and slightly to face front again, stand weight on R foot, both knees slightly bent, arms crossed over breast, body and head inclined to right.

Fig. VI.—Step forward and stand weight on L, crouch low both knees very bent, hands folded one in the other (back of R hand resting in palm of L), low in front.

Fig. VII.—Rising step and transfer weight on to R foot, passing L foot behind on half toe, body inclined slightly backwards and to the right, R hand over head, L hand stretched up.

Fig. VIII.—Step back on L foot, cross R foot over with one-half turn and transfer weight on to it, so that back is now to audience, R arm stretched down at back, L arm straight up; look over R shoulder.

12. Dramatic Poses



PRESENTATION.

Fig. I.—Stand in Side Arabasque position, weight on L foot, R foot extended to side, looking to left, both hands extended palms up to right on a line with the waist.

FEAR.

Fig. II.—Reverse Arabasque throwing all weight on to R foot, L arm extended as if to ward off something, back of R hand against L cheek.

DEFIANCE.

Fig. III.—Arabasque straight forward on L foot, body erect, head thrown back, both arms back, hands clenched.

DEFENSE.

Fig. IV. — Throw weight back on R foot, body inclined backwards, both knees bent, L arm raised and curved as if to shelter head, hand clenched R arm stretched at back hand clenched.

RESIGNATION.

Fig. V.—Step forward weight on L foot, R foot at back arms forward low, L wrist resting on R wrist, head bent forward.

GRIEF.

Fig. VI.—Step forward with R foot and kneel on L knee, L arm hanging down, R arm propped on R knee, head resting in palm of R hand, eyes closed.

HOPE.

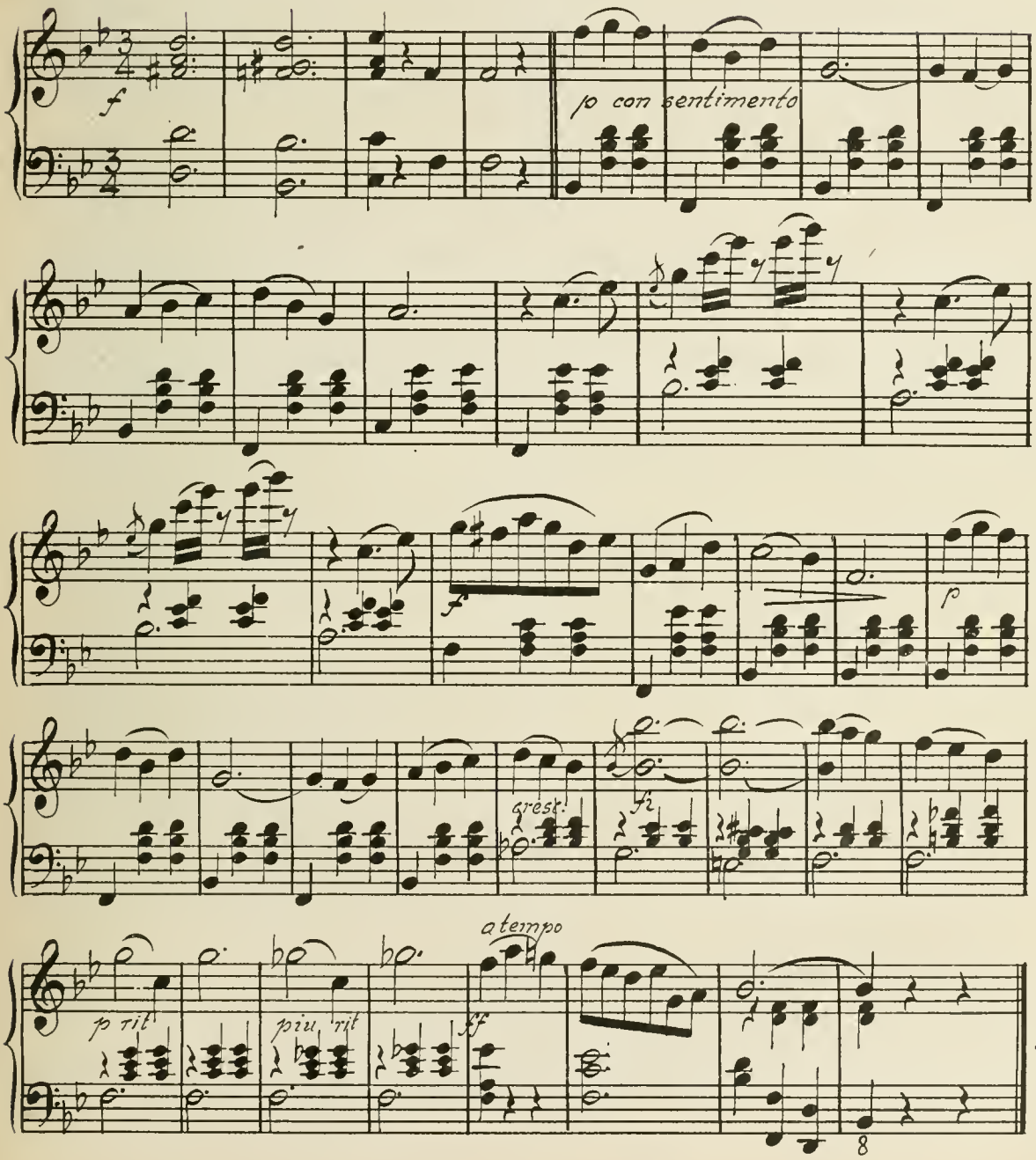
Fig. VII.—Rise and stand weight on R foot, L foot back, R arm raised as if pointing to the clouds, L arm extended to side, palm up, face looking upwards.

MEDITATION.

Fig. VIII.—Step forward and stand on L foot, R foot at back, L hand resting on head, R hand resting on the upper part of L arm, head slightly bent as if in thought.

Grecian Ball Exercises

NOTE. — The following Simple Ball Exercises are arranged to give the student a knowledge of the different methods of throwing the ball, and are necessary for the study of the Grecian Ball Game.



1.—PLAIN CIRCLE.

16 measures, 1 M to each throw; 1 M to each catch.

Stand firmly on both feet and make a circle with arms, throwing ball straight up and catching in either or both hands above head. *Note.*—In throwing ball always run it off fingers so that it spins through the air; in catching ball always do so fingers well spread and wrist loose.

2.—ADVANCE WITH REVERENCE AND ARABESQUE.

16 measures, 1 M to Reverence; 1 M to Arabesque.

Stand weight on both feet; slide forward with reverence on R foot, transferring weight on to it; throw ball up and catch it. Step forward and slightly across R with L foot, transferring weight on to it, arms outstretched in Arabesque position (4 times). Step back with reverence with R foot, transferring weight on to it; throw ball up and catch, straightening knees. Still keeping weight on R foot, place L foot back in 4th anterior and take Arabesque position with arms. Repeat, transferring weight back with reverence on to L foot (4 times).

3.—OVER CIRCLE.

16 measures, 1 M to circle of arms; 1 M position.

Stand weight on both feet, raise hands in 5th, make a circle crossing arms and bringing them down and up round to 4th position; when hands reach 4th, throw up and over from right and catch in L hand. Make half turn to right, rising on ball of R foot, L knee drawn up sharply, arms making circle over and finishing in Arabesque. Drop L foot to ground again and resume 1st position; reverse, throwing ball from L to R hand and rising on ball of L foot. Repeat.

4.—BOUNCE AND RUN (16 Measures).

Stand weight on both feet, bounce ball on ground, 1 measure; catch and raise on balls of feet, hands back of head, 1 measure. Spring off L foot and run forward, 1 measure. Kneel on L knee, arms Arabesque, 1 measure. Repeat, running backwards and kneeling on R knee, 4 measures. Repeat forward and back again.

5.—UNDER-ARM WALK AND BEND (16 measures).

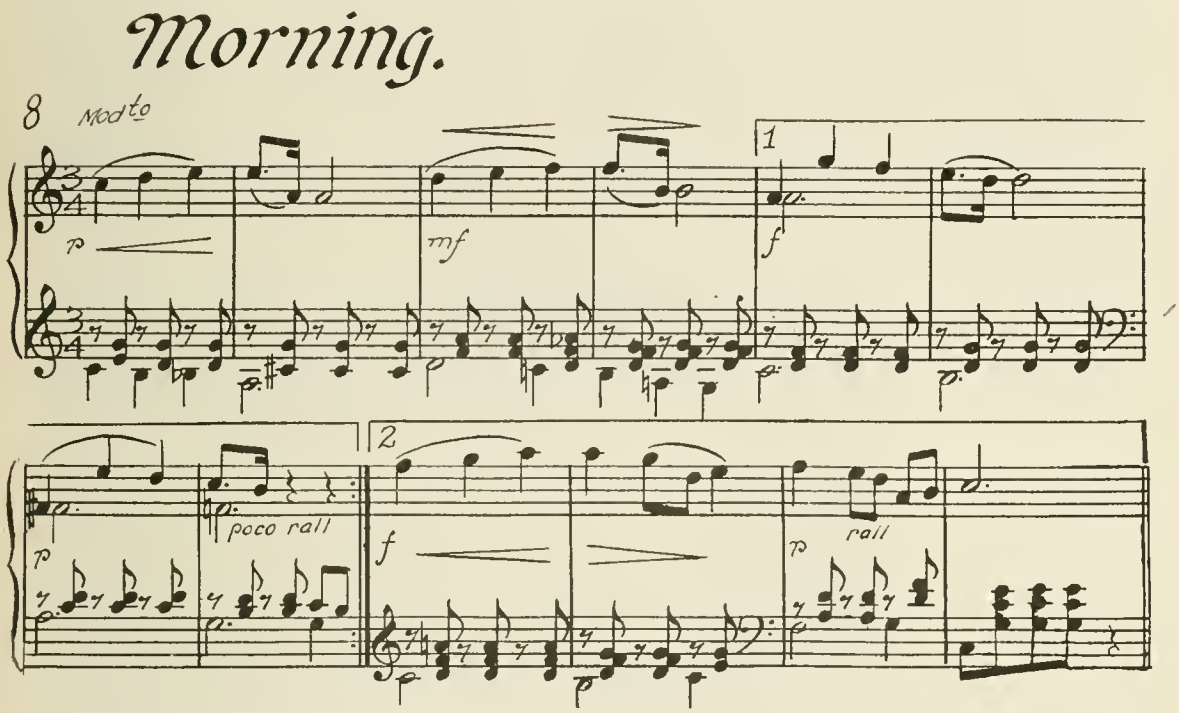
Stand weight on L foot, R foot back in 4th L arm raised, body inclined to right. Throw ball up outside L arm and catch on inside, 1 measure. Keeping L arm raised, bend body to left and bounce ball over L arm, 1 measure; walk forward 2 steps, R L, stand weight on L foot, pointing R foot, 1 measure. Bend down and touch R hand to R foot, then point R foot back in 4th, straightening body up and bending backwards, R arm raising to 5th position, 1 measure. Repeat twice. Transfer weight back on to R foot, leaving L foot in 4th forward; bend, touching L hand to L foot; straighten body, placing L foot back in 4th, 1 measure. Repeat, transferring back on L, 1 measure, on R, 1 measure, and again on L, 1 measure.

6.—BOUNCE, ARABESQUE AND CIRCLE WALK (16 measures).

Stand on R foot slightly facing right, L foot raised in 4th back; bend and bounce ball and catch, 1 measure. Turn sharply to face left, dropping forward all weight on L foot, L knee bent, R foot stretched out at back, arms Arabesque, 1 measure. Walk round in circle to left, 2 measures. Repeat, standing weight on L foot, ditto on R foot, ditto on L foot.

INTERPRETATIVE NATURE STUDIES "IN ARCADY"

NOTE.—Each of these short Studies is a condensed idea, so arranged that the student really expresses something definite, and from each one it is possible to enlarge and create a whole solo.



MORNING

Stand weight on L foot, hands held together against L shoulder; raise R arm (Fig. I.) and let it sink as if stretching; count 6, 2 measures. Walk forward 2 steps and stretch with both arms, letting them remain outstretched as if glad to be awake again; count 6, 2 measures. Make one step to left with R foot, hands folded. (Fig. II.) step on L foot and sink looking at flowers (Fig. III.) 6 counts, 2 measures. Spin on balls of feet, arms stretched up and out as if enjoying the sunlight, count 3, 1 measure; run round to L, 6 counts, 2 measures, 8 measures.

Repeat first 4 measures as described, but take it a trifle more quickly and walking 3 steps forward R L R. Then putting weight on L foot listen to bird singing (Fig. IV.) L hand to L ear, and looking round point to right with R hand as if catching sight of bird; count 3, 1 measure.

Run to right and hold hands up to bird as if delighted, count 3, 1 measure. (Slight drag here in the music). Turn suddenly and as if filled with the joy of life, dance round to left with "step and spring," (3-time) L R L; count 3, 1 measure. (Music faster). Spin on balls of feet and finish (Fig. V.) weight even on both feet, arms stretched out, head thrown back; count 3, 1 measure, 8 measures, 16 measures in all.

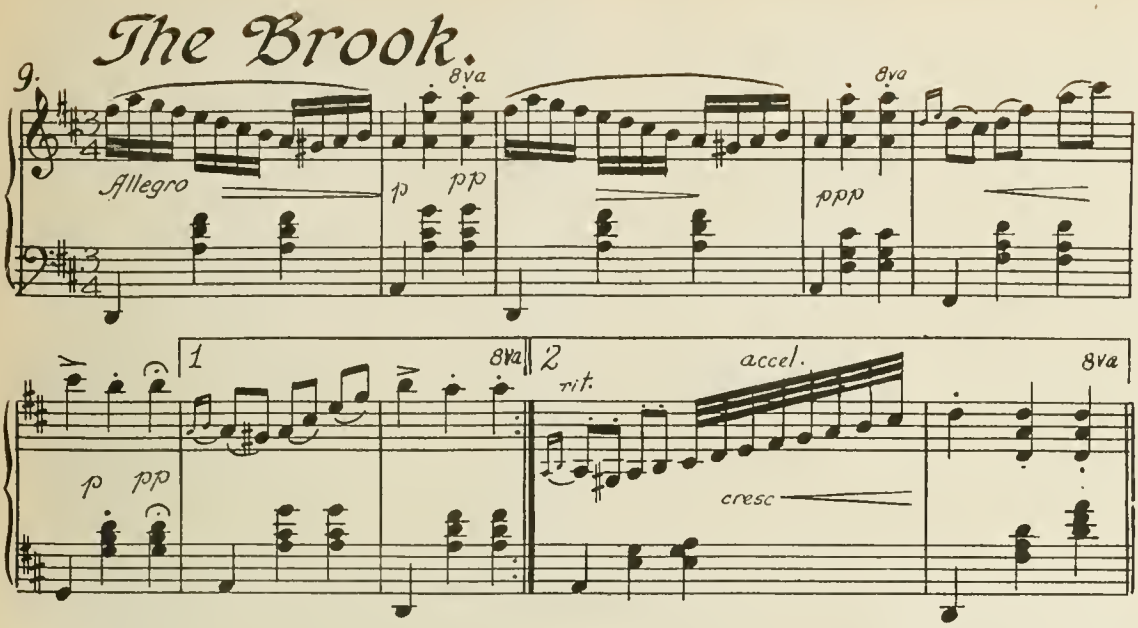
Fig. I.—Awaking. First Stretching Movement.

Fig. II.—Walking to Left with R Foot.

Fig. III.—Looking at the Flowers.

Fig. IV.—Listening to Bird.

Fig. V.—The Welcome to the Morning Sun.



"Step and spring" (looking down into water small) R L, and run to the right and pause on R foot, L foot at back, R arm raised, head thrown back (Fig. I.) 6 counts, 2 measures. Repeat back to left, beginning L foot.

Make 2 more "step and spring" (big) R L, moving to right again, one turn to right and stand leaning forward, weight on L foot, L arm stretched forward, R arm backwards, looking down into the water (Fig II.) 6 counts, 2 measures. Pantomime with right hand pointing up "the sky," pointing down "is seen in the water," draw back as if pleased (Fig. III.) 6 counts, 2 measures. Kneel down and stoop, cupping both hands and raise them to mouth as if drinking twice, 12 counts, 4 measures (Fig. IV.) Rise and standing weight on R foot, look at own reflection in the water expressing satisfaction (Fig. V.) Transfer weight on to L foot a little forward, blow a kiss to reflection with L hand; 6 counts, 2 measures. Step slightly back on R foot, then forward again on L preparing to jump, 2 counts. Jump over brook—jumping with R foot, (Fig. VI.) and landing with both feet—on 3rd count, 1 measure. Run forward and take position on R foot facing right, L knee drawn up on level with hip, arms stretched out, L arm forward, R arm back, head thrown back (Fig. VII.) 3 counts, 1 measure. 16 measures in all.

Fig. I—Pausing on R Foot

Fig. II—Looking in Water

Fig. III.—Watching reflection of sky in water.

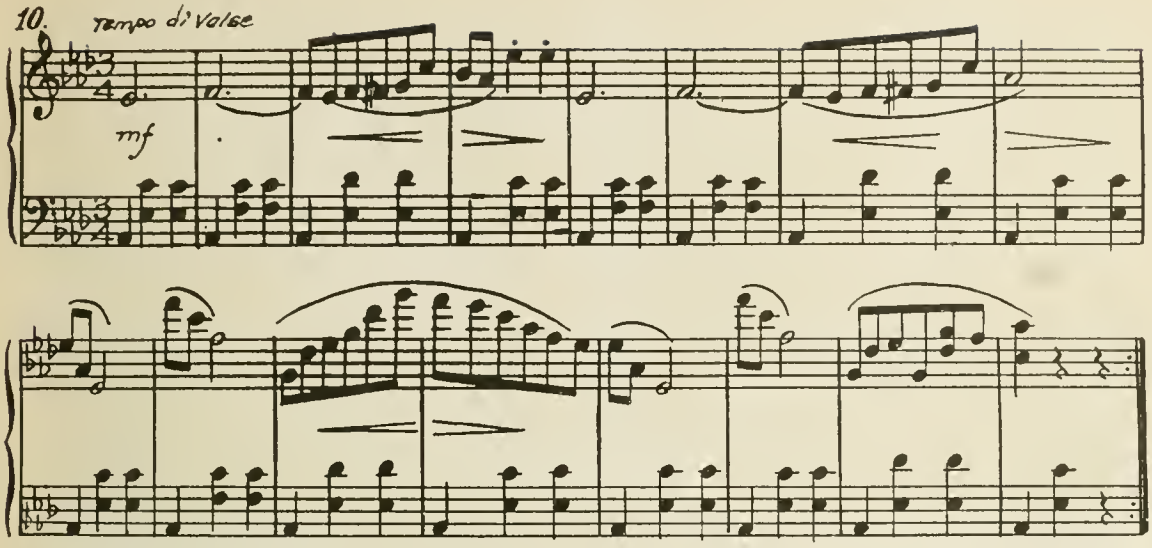
Fig. IV.—Drinking.

Fig. V.—Admiring own reflection.

Fig. VI.—Jumping over brook.

Fig. VII.—Last position.

10. Marguerites



MARGUERITES

With hands low, balance forward on R foot, Fig. I, and back on L. Count 6, 2 measures.

One valse turn to right and fling both hands up over head as if playing, Fig. II., 6 counts. 2 measures.

Action of looking right and left, Fig. III, as if undecided which flower to pick. 6 counts, 2 measures.

Run to right and kneel on R knee. Count 6, 2 measures.

With R hand pick 3 imaginery Marguerites placing them each in L hand, Fig. IV., 3 measures.

Rise with weight on L foot and bend back raising flowers to face, 1 measure.

Step forward on R foot and bending slightly forward pull one imaginery petal "He loves me." Fig. V., 1 measure.

Step on L foot and pull second petal, "He loves me not." 1 measure.

Step on R foot and pull 3 petals in quick succession: "He loves me, he loves me not, he loves me." 1 measure.

Throw Marguerites away over head with action of pleasure, Fig. VI.

Fig. I—Swinging Carelessly Forward

Fig II—Valsing Turn (Playful)

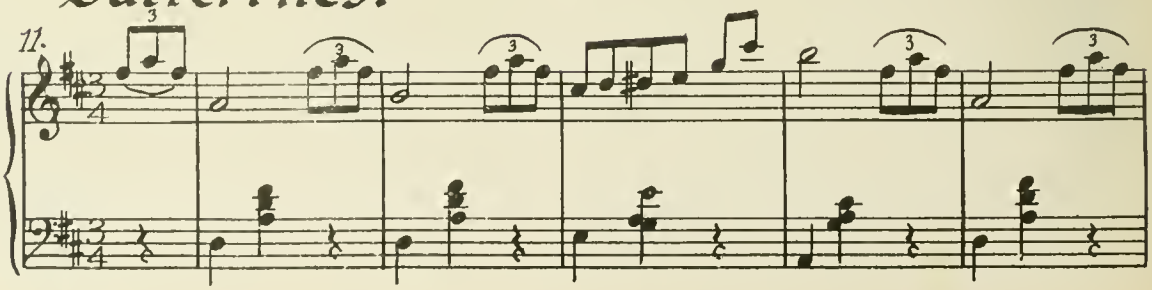
Fig. III.—Looking at flower undecided.

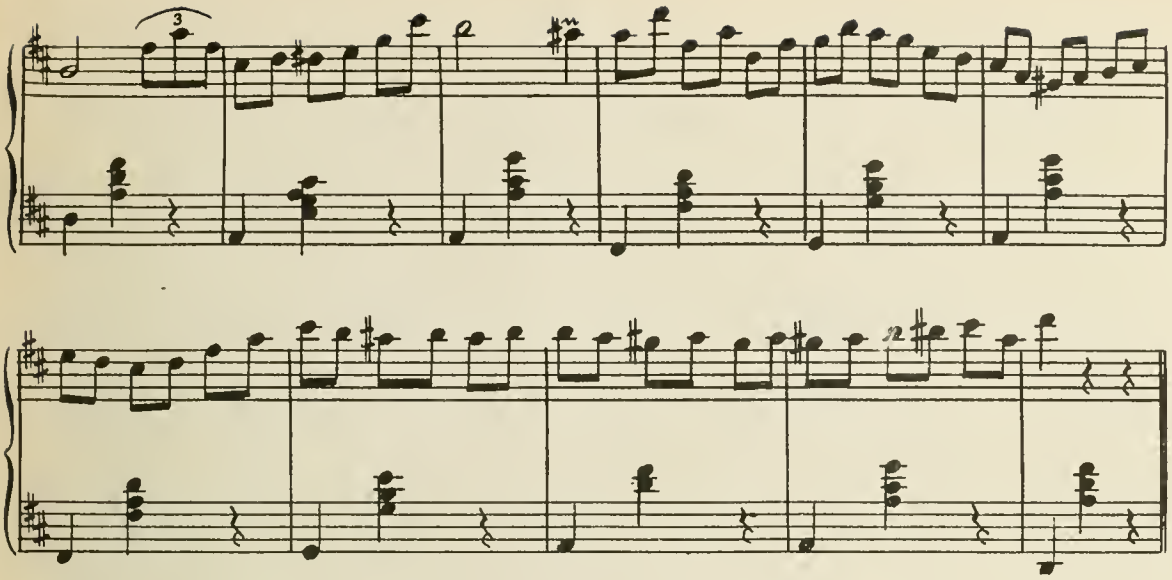
Fig. IV.—Picking Marguerites.

Fig. V.—He loves me—He loves me not.

Fig. VI.—Throwing flower away.—Joy—He loves me.

Butterflies.





Beginning R foot make 2 "step and spring" twice, dancing lightly and carelessly, count 6, 2 measures.

Run to right and leaning forward weight on R foot, endeavour to catch Butterfly with backward movement of R hand, Fig. I., count 6, 2 measures. Show with slight gesture Butterfly not caught, and catching sight of it over L shoulder, dance 2 "step and springs" L R count 6, 2 measures. Run across to left and spring up off both feet trying to catch it, count 6, Fig. II., 2 measures.

Having lost Butterfly again, run after it with small steps in big circle round to right, Fig. III., 12 counts, 4 measures.

Catching Butterfly between both hands on last beat of these 4 measures, Fig. IV., run backwards on balls of feet down to right corner, keeping hands together, Fig. V., count 6, 2 measures.

Turn on balls of feet, stop facing front and slightly separate hands, as if to look at Butterfly, show by little gesture of hands and expression of disappointment that it escapes, Fig. VI., count 6, 2 measures.

Fig. I.—First attempt to catch Butterfly R hand.

Fig. II.—Second attempt to catch Butterfly with spring up.

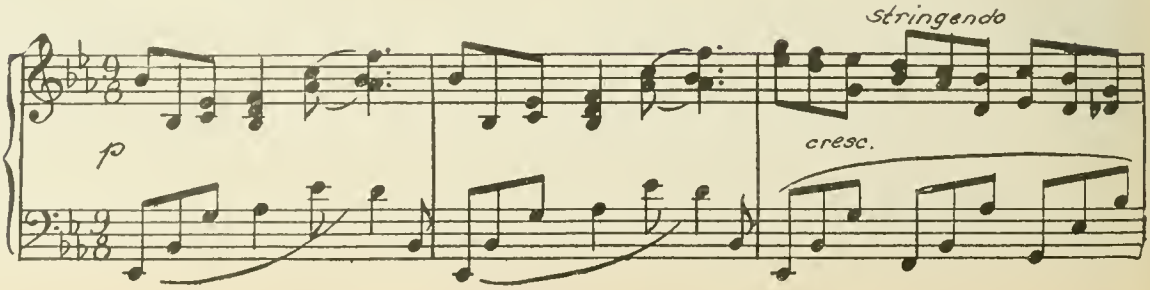
Fig. III.—Running in circle-round to R after Butterfly.

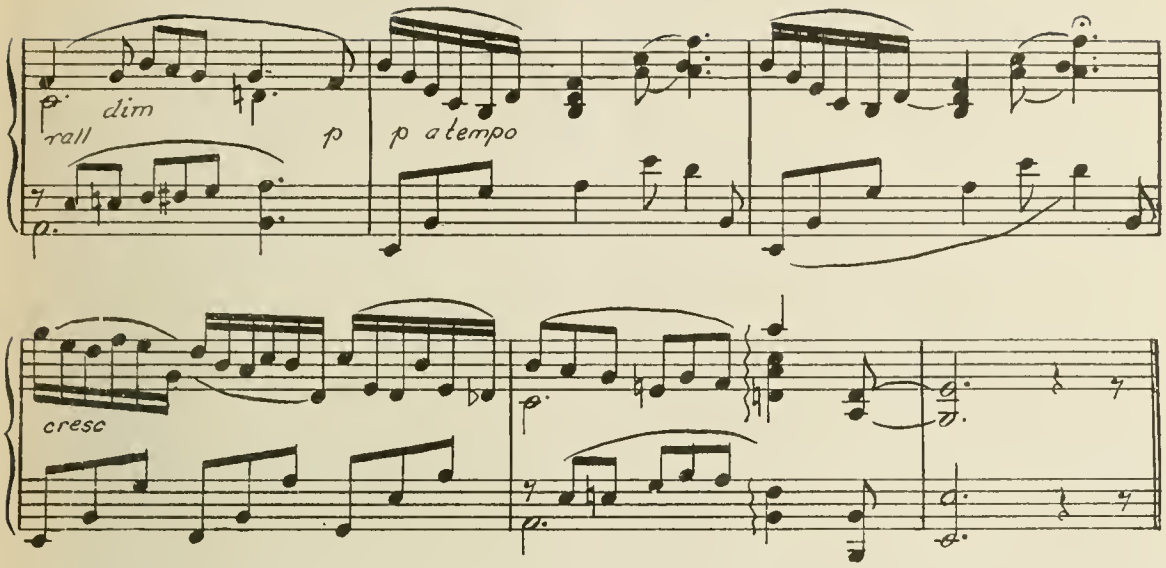
Fig. IV.—Caught.

Fig. V.—Running backwards with captured Butterfly in hands.

Fig. VI.—The treasure escapes.

12. Evening.





Beginning with R foot, walk to right 7 steps and pause weight on R foot, make a gesture as if of "Farewell" with R hand (Fig. I.) 1 measure; Walk over to left and making gesture with L hand, 1 measure; turn in place round to right with 4 steps R L R, hands lazily clasped behind head as if tired (Fig. II.) 1 measure. Facing front weight on R foot, "Pantomime I." (touching self with R hand) "Home," pointing to left with L hand, "will sleep," folding both hands under R cheek and resting head on them (Fig. III.) 1 measure. Repeat first part, walking to right and to left, 2 measures. Walk back 3 steps R L R, arms outstretched, with action of "Farewell," 1 measure; run forward and rising on balls of feet (Fig. IV.) stretch arms up as if to the last rays of the setting sun, 7 counts, then sink slowly down on to L knee, sheltering head in arms as if in prayer (Fig. V.) 8th and 9th counts, 1 measure; 8 measures in all.

Fig. I.—First Gesture of Farewell.

Fig. II.—Tired.

Fig. III—"I Would Sleep"

Fig. IV—Good-night to the Sun

Fig. V—Prayer

NOTE

The "Grecian Ball Game," "Five More Nature Studies," a set of "Historic Interpretations" and several Dances will be published shortly in Book Form with Music and Photographs.

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